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THE BRITISH MUSEUM
QUARTERLY VOL. XIII. NO. 4

LONDON

PUBLISHED BY THE TRUSTEES

1939

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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PUBLISHED BY THE TRUSTEES

BRITISH MUSEUM QUARTERLY
VOLUME XIII. NUMBER 4. DECEMBER, 1939

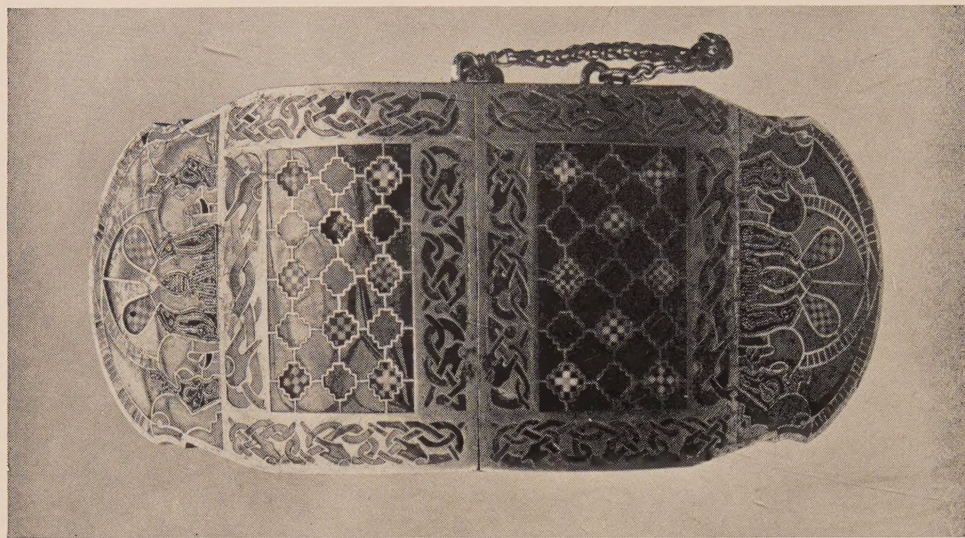


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a

XLII. *a*, GOLD BUCKLE WITH NIELLO ORNAMENT
b, GOLD CLASP WITH JEWELS AND FILIGREE



b

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PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

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50. THE SUTTON HOO FINDS

I. *The Discovery*

THE announcement that the Sutton Hoo Treasure and the associated finds had been presented to the Nation by the owner, Mrs E. M. Pretty, was published on the morning of Wednesday, 23 August. It was one of the most magnificent and munificent gifts that the British Museum has ever received as a single acquisition from a donor during his or her lifetime. But there was little time for rejoicing or for adequate expression of our gratitude. Before the end of the same week this wonderful series of Anglo-Saxon antiquities had been removed under the threat of war to safe places, and the main task of cleaning the finds, of studying them and preparing for their exhibition and publication, had unhappily to be postponed. Fortunately, however, Mrs Pretty had previously asked the British Museum to take charge of the most valuable objects as they were excavated, and had authorized any preservative measures that were immediately necessary. It is pleasant to record that the Laboratory has thus had time not only to clean one or two items of great importance that urgently needed treatment, for instance the 'Anastasius' silver dish (Pl. XLV), but also to rescue the most tender perishables, which, in consequence, we have since been able to pack without the grave misgivings we should otherwise have felt. It remains, however, a very difficult task to give an account of the Sutton Hoo finds. Many of the notable objects, for example the shield-boss and shield-fittings, the helmet, and the sword, have not yet been examined; and in most instances we can offer as illustrations only the record-photographs that were hastily made when the objects were first unpacked in the Museum. Naturally, such studies as we have since been able to carry out are based on these photographs, and we know very well that there will be much more to be said when the finds themselves are again under review.

The main facts of the discovery have been fully described in the newspapers. The barrow from which these finds come is on Mrs Pretty's property at Sutton Hoo, and it is the largest of a group of twelve on the tableland 100 feet above sea-level that overlooks the

River Deben close to Woodbridge, Suffolk. It was first opened at Mrs Pretty's request in May of this year, the early stages of the work being carried out by Mr Basil Brown in consultation with Mr Guy Maynard of the Ipswich Museum, these gentlemen having assisted Mrs Pretty during 1938 in the opening of two other barrows of the group. When it was discovered that this big barrow contained the remains of a very large ship, a halt was wisely called, and, after discussion with the British Museum, the Science Museum, and H.M. Office of Works, the excavation was subsequently resumed (13 July) under the supervision of Mr C. W. Phillips, F.S.A. The ship, whose form could be clearly traced, though her timbers were in fact nothing but blackened sand in which the iron clench-nails still remained, was 84 feet long and 14 feet in the beam. There was no mast or any trace of arrangements for sailing, and she was clearly a vessel more of the type of the fourth-century Nydam ship at Kiel than of the type of the Viking ships. The funeral deposit lay amidships under a collapsed wooden shelter in the form of a house with a high-pitched turved roof, and it was here that the excavators discovered the richest series of grave-goods ever found in England. As is well known, the objects of gold and silver among these finds were later (14 August) the subject of a Coroner's inquest, at which the jury decided that these articles were not Treasure Trove and were the property of Mrs Pretty.

The richness and variety of the finds can at once be established by a very brief description of their arrangement within the burial-chamber, which must have been some 17 feet long by 8 feet wide. They were disposed H-wise, the horizontal bar (running E.-W.) corresponding with the keel-line of the boat, and the uprights consisting of accumulations of offerings at the ends of the funeral chamber. At the west end was a standing bowl of bronze with drop-handles, and in this was a bronze hanging-bowl with elaborate enamelled ornaments (Pl. LI), itself containing a wooden object with jewelled mounts that is probably a small stringed musical instrument, and other remains, among which was a fine ornamental silver-gilt mount (Pl. LII, *b*, *c*). By these two bowls were the iron heads of spears and angons, and an iron-bound wooden bucket, a huge

lavishly decorated shield-boss with the accompanying gilt shield-mounts, the remains of a gilt object believed to be a gaming-board, a bronze mount in the form of a stag (perhaps the crest of a helmet), an enormous ceremonial whetstone (Pl. L), and, reaching across the west end of the chamber, a great iron object, $5\frac{1}{2}$ feet long, that we think was a lamp-stand. Moving eastwards along the keel-line the excavators found a group of ornamental silver bowls (Pl. XLVII) and two silver spoons (Pl. XLVIII), and the remains of a magnificent helmet; and then came the sword with a jewelled hilt of gold and a prodigious array of jewelled gold ornaments, some of them parts of the sword-harness and others the outer trappings of a costly attire, including the purse and its contents. Beyond these jewels were the crushed remains of several silver-mounted drinking-horns, and next lay the great 'Anastasius' silver dish (Pl. XLV) with the smaller fluted silver dish (Pl. XLVI) partly beneath it. By the side of the big dish was a pottery bottle; beneath it were a silver-gilt handled cup (Pl. XLIX, *a*) and a remarkable collection of objects, among which were some small bottle-shaped gourds with gilt mounts, a tiny silver bowl with a ring foot, two bronze hanging-bowls, a leather bag with silver handles (Pl. XLIX, *b*), leather shoes, bone combs, various wooden utensils, an iron axe, and fragments of a shirt of mail. Before coming to the east end of the chamber there was another iron-bound bucket and a cupped iron object that is believed to be a lamp; at the end were three huge bronze cauldrons, a third iron-mounted wooden tub, and a mass of corroded iron tackle.

Clearly the grave-furniture was that of a man; but there were neither vestiges of the buried body nor the ashes of a cremation. Bones and teeth can, we know, entirely disappear; nevertheless, it is curious that the position of the sword and the gold ornaments suggests that they did not accompany a body, properly accoutred, lying at full length along the line of the keel. It is possible that they had been dumped, as it were, before a body placed in a sitting posture in the small space barren of finds at the west end of the chamber; but if we assume that there was an inhumed body here, as is natural, since there was no trace of ashes, we are still left very seriously puzzled by the odd fact that among all these splendid possessions

there was not one single intimate personal ornament of the deceased, such as his finger-ring, or a necklet and pendant, or a brooch, or a pin. What the explanation is we do not now know, and perhaps the mystery will never be solved; but at least we are certain that whether the Sutton Hoo barrow be cenotaph or grave, it is indubitably the monument of a pagan or semi-pagan royal personage possessed of huge wealth; and we know further, on the welcome evidence of coins in his purse (see below, p. 126), that he died not before a date well advanced in the first half of the seventh century. Who, then, was this man? Professor H. M. Chadwick was the first to make the suggestion with which we are now familiar, that we have here nothing less than the memorial and possessions of the only likely person of the age, Redwald, King of East Anglia, who became Bretwalda (High King) of England in 616 and died probably before 626. It is known that some thirty years later in the reign of Redwald's nephew the royal house had a residence at Rendlesham, only a few miles distant from Sutton Hoo, so that the seventh-century East Anglian kings are indeed connected with the district; but the main case for the identification depends on the view, with which archaeologists must agree, that the burial is pagan, and on its prodigal splendour. If the burial be pagan, it is difficult to see who at such a late date other than Redwald would have been buried in this heathen grandeur. The only alternative candidate is Ricberht, who was responsible for a pagan revival during a three years interval between the reigns of two of the sons of Redwald, who were both Christians. But Ricberht seems to have been deposed, and not a person likely to have received such overwhelming honours at his death. Here, again, is a problem that must be left unsettled; for we shall see that the numismatic evidence advises considerable caution in this matter. But it is a problem that we need not leave without all hopes of determining it, for the new science of dendro-chronology may later give us valuable evidence concerning the age of the timber cut for the funeral chamber, and it will be wise to postpone the discussion of this extremely important point until we are sure that we have all the information that the grave can give us.

II. *The Gold Ornaments*

The gold ornaments found at Sutton Hoo seem to be the fittings of the sword-harness and of the outer apparel of their royal owner. There is no reason to doubt that all the pieces are contemporary and the work of one school, and it is not too much to say of the jewelled pieces that they have every appearance of being the work of one man. Knowing as we do the vast series of cloisonné jewels made in north-west Europe from the days of Childeric I (d. 481) onwards, we cannot fail to recognize in the maker of the Sutton Hoo purse and clasps one of the greatest of all the innumerable goldsmiths who worked in this technique. Setting aside the matter of the ornamental style of the pieces, which is in the somewhat muddled and too copiously exuberant manner of the beginning of the seventh century, the fact remains that in dexterity and invention the Sutton Hoo master and his lapidary have few equals. The astonishing translation of the guilloche-pattern into jewelled cloisonné (Pl. XLIV, *g*), the ingenuity of the changes in design from the steady rhythm of open and similar cells (Pl. XLIV, *e*) to a close-set huddle of cells of almost inextricable variety (cf. Pl. XLIII), the invention and elaborate use of an elsewhere unknown *champlevé* or sunk-cell garnet inlay, the fantastic delicacy and precision of the gem-cutting, and the novel inclusion of mosaic glass, all these things are evidence not of a stale and decadent jewel-craft, but of one that despite its relatively late date was still vigorous in experiment and fertile in new ideas.

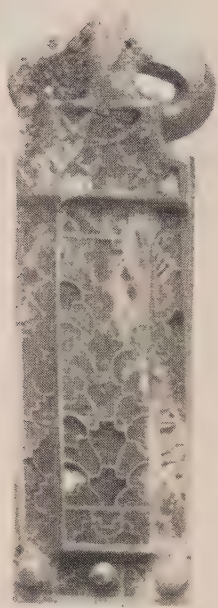
The most magnificent single object found at Sutton Hoo is the massive gold buckle, $5\frac{1}{2}$ inches long, that is lavishly adorned with interlacing zoomorphic ornament and enriched with an admirably executed niello inlay (Pl. XLII, *a*). Its tongue is immovable, but the hoop is hinged to swing downwards, and the lower face of the plate is also hinged; this can be unlocked by means of flanged bolt-heads that correspond in position with the domed rivet-heads on the upper surface. Next in splendour comes a pair of hinged gold clasps (Pl. XLII, *b*), which can be opened by removing the animal-headed fastening-pin that is attached to them by a slender chain. These clasps have wire loops at the back, by which no doubt they were

fastened to leather straps or a heavy cloth. The fronts are adorned with panels of a step-pattern cloisonné, inlaid with garnets and a blue and white glass mosaic, and around these panels are complicated zoomorphic designs achieved by embedding delicately cut garnets in the solid gold, a most remarkable instance of the intrusion of the champ-levé technique into the Teutonic cloisonné schools. The curved ends of the clasps bear a jewelled animal-ornament in the form of pairs of tusked boars with crested backs, and here, the only instance at Sutton Hoo of a type of ornament elsewhere familiar in Teutonic jewellery, we have tiny designs in gold filigree forming a background to the main design. Next in importance comes the purse, of which the frame and ornaments of the sumptuously adorned flap have survived (Pl. XLIII), as also the contents, forty gold coins and two little ingots of gold. This frame is of gold—jewelled with garnets and mosaic glass, and enriched with filigree bindings; it has three hinged flanges for the straps by which it was hung, and a gold sliding-clasp for the opening and closing of the purse; the flap was adorned with seven small jewelled gold mounts (three pairs and a singleton) and a set of four jewelled gold studs. The single mount is a gold slab bearing two linked pairs of animals with profusely interlaced appendages, mostly executed in the distinctive Sutton Hoo champlevé technique; there is also a pair of mounts representing a human figure between two animals—doubtless the traditional ‘Daniel in the Lions’ Den’ design, partly in cloisonné and partly in champ-levé; another pair, all cloisonné work, represents a falcon preying on some lesser bird; and the third pair of mounts bears a close-set and intricate geometric pattern in cloisonné.

A number of minor gold ornaments (Pl. XLIV) are jewelled with garnets only. These include four rectangular gold strap-mounts, each just over 2 inches long, one pair having a neat ‘mushroom’ cell pattern in cloisonné (Pl. XLIV, *e*), the other pair showing a guilloche dividing the field into panels, each of which contains a step-pattern cell (Pl. XLIV, *g*). The execution of an interlace (the simple twist) in cloisonné work is a most astonishing performance, and, as we shall see, it is to be found elsewhere on one piece only in the whole of the Teutonic world. There is also a set of three pieces (two on Pl. XLIV,



XLIII. PURSE MOUNT OF GOLD AND JEWELS



a



b



d

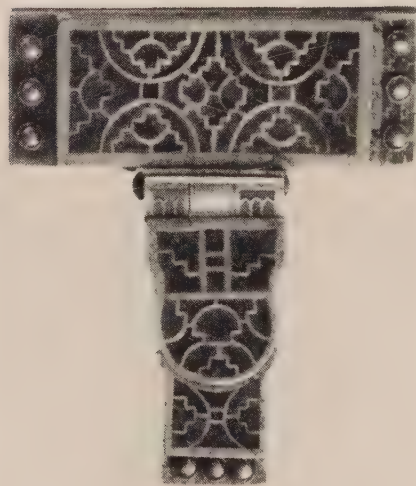


c

e

f

g



XLIV. STRAP MOUNTS AND BUCKLES OF GOLD AND JEWELS

b and *c*), a jewelled gold buckle and two strap-ends, each bearing a curiously open pattern that contains very prominent examples of the 'mushroom' cell. There is another fine gold buckle with a triangular plate (Pl. XLIV, *d*) that has a much more closely woven cloisonné decoration, and there is a splendid rectangular strap-fitting (Pl. XLIV, *f*) to match it; this has a hinged tongue with a movable end hanging from its side. Another gold buckle, this time with a rectangular plate, has a very rare petal-pattern in cloisonné. The finds also include a jewelled triangular gold strap-end, a plain gold buckle-loop, and two charming strips of jewelled gold filigree, one adorned with cabochon garnets, the other ending in a delicate little animal-head with garnet eyes and a minute garnet tongue. Another of the lesser gold ornaments is a tiny figure of an animal cut in thin foil and provided with fastening-pins.

The blade and sheath of the sword, as is so often the case in Saxon graves, were in a sadly corroded and fragmentary condition; but the gold hilt is preserved, and this has a pommel-cap richly encrusted with garnets on the face and top, and it is further embellished with beaded gold wire. It is not a ring-sword; but it is in other respects very like the later ring-swords of the North Germans and the Lombards, and the grip has the characteristic filigree mounts of these weapons. The scabbard has not yet been properly examined, but we know that it was ornamented by two resplendent jewelled hemispherical bosses. On each side of the sword, and presumably part of the sword-knot, were two very beautiful flat-topped pyramidal gold mounts with slotted base (Fig. 1); they were jewelled on the faces with garnets in a cloisonné setting, and they have blue and white mosaic glass squares on their tops. The edges and upper angles of these pyramids are cut in solid garnet, and it may be doubted if any ancient lapidary in the whole of the Teutonic world has produced jewels that rival these tiny pieces in the dexterity of the stone-cutting and in the accurate elegance of the assembled whole.

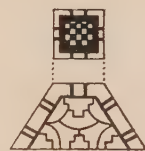


FIG. 1. Jewelled gold mount from sword-harness ($\frac{1}{4}$).

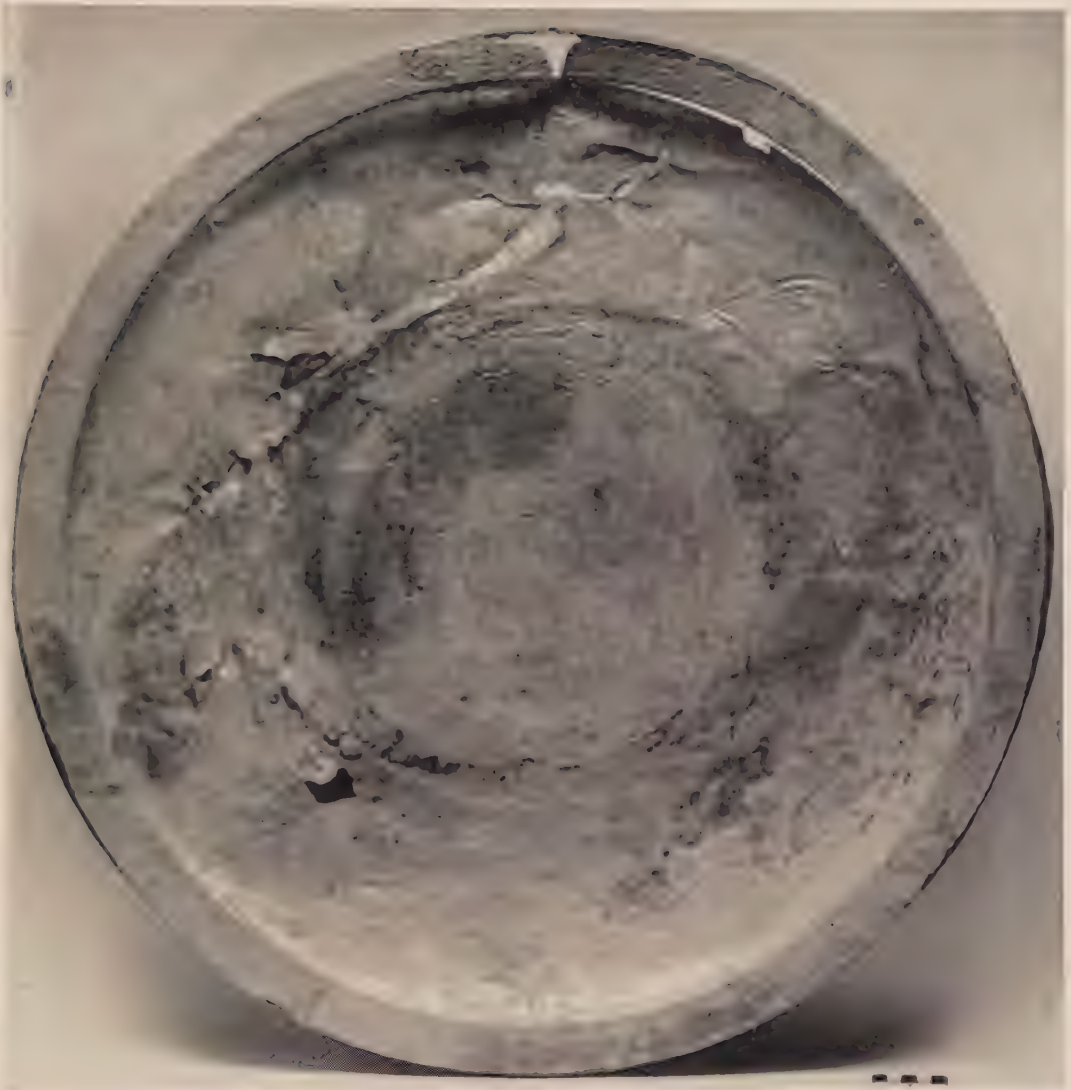
T. D. KENDRICK

III. *The Silver*

Among the silver objects the outstanding find is a huge dish, 27 inches in diameter (Pl. XLV). It is circular and flat, with a raised rim about $1\frac{1}{2}$ inches in width, and has a solid ring-foot, about $2\frac{1}{2}$ inches high, soldered to its back. When found, it was lying face upwards, with two of its sides badly bent and its ring-foot severely crushed at one point; but it has since been flattened out in the Museum Laboratory. The dish, as distinct from the foot, is made of a single silver sheet, which is broken at several points, and in some parts, especially on the rim, the surface has scaled off owing to corrosion, taking with it small portions of the ornament. Apart from this, however, the plate is in good condition.

The decoration consists of incised ornamental designs, somewhat incongruously minute in scale and thin and delicate in execution for so big and massive an object. There is a rich composite pattern in the centre, formed by an eight-pointed star surrounded by a circle; this star in its turn encloses another circle with another eight-pointed star inside, while in the centre there is a medallion, less than an inch in diameter, with a figure of a bird. Spirals and scroll ornament fill the spaces between the circles and the stars. This central composition is surrounded at some distance by an ornamental ring, subdivided by four circular medallions into four not quite equal sections, which are decorated with different geometrical motives, a meander, a criss-cross pattern, a row of interlaced ovals, and a frieze of spirals confronted in pairs. These friezes are bordered on either side by running spirals, while the medallions which separate them contain small human figures. The same arrangement is repeated in the decoration of the rim; there are four medallions on the diagonals of those of the inner ring, but with different figure-motives, and four frieze sections, also with different designs, namely a pattern of small stars, another criss-cross motive, a frieze of intersecting circles, and another frieze of confronted spirals.

On the back of the plate there are four impressions of Byzantine control-stamps, for which, however, only two different dies have been used (cf. Pl. XLV). Two of the stamps are oblong with



XLV. SILVER DISH WITH CONTROL STAMPS OF THE
EMPEROR ANASTASIUS I

a semicircular top, and contain a bust of an emperor with a nimbus, flanked by an inscription of which the letters DN ANA . . . PPA can be plainly read. Below this bust is a monogram which appears to contain the letters AMN. The other two stamps are of hexagonal shape and show a monogram containing the letters NACTOV and the name ΘΩΜΑ as well as a small cross and a star.

The monogram on the hexagonal stamp occurs on numerous Byzantine silver vessels,¹ and has been deciphered as either that of the Emperor Anastasius I, on whose coins it also occurs,² or that of the Emperor Justinian I. The other stamp on the Sutton Hoo plate, however, proves that the Emperor concerned is Anastasius, for his name is inscribed in an identical manner on other silver stamps (Matzulewitsch, loc. cit., pp. 75, 102) as well as on coins (Wroth, loc. cit., pp. 1 ff.). Our plate, therefore, is the work of a Byzantine silversmith of the time between A.D. 491 and 518. We may add that it is, so far, the only silver vessel on which the NACTOV monogram appears in definite association with a stamp of Anastasius.

The plate belongs to a group of silver vessels with incised geometrical ornament, of which there are examples in many silver finds of Late Roman times, for instance in the treasures from the Esquiline and from Traprain Law. The flagon no. 4 from Traprain³ actually shows some of the patterns of the Sutton Hoo plate, for instance, a frieze of interlaced ovals, another with intersecting circles, and a border of running spirals. It also shows these various patterns separated from each other by medallions with figures of putti, very similar to those in some of the medallions on our plate. The two fragments no. 68 from Traprain (Curle, loc. cit., pl. 24) are particularly important because they show the same kind of ornamental frieze incised on the rim of a plate; here again the various motives are divided from each other by little medallions. This type of rim-decoration in four sections, each with a different pattern and separated from the next one by a medallion, was very widespread

¹ L. Matzulewitsch, *Byzantinische Antike*, 1929, pp. 30, 75, 111, 113, 115; M. Rosenberg, *Der Goldschmiede Merkzeichen*, 3rd ed., vol. 4, 1928, pp. 700, 704, 718.

² W. Wroth, *Catalogue of the Imperial Byzantine Coins in the British Museum*, vol. 1, 1908, p. 7.

³ A. O. Curle, *The Treasure of Traprain*, 1923, p. 23.

in late-antique silver work; it is seen, for example, on the plate from Concesti in the Hermitage (Matzulewitsch, loc. cit., pl. 47), and on that from Lampsacus in Istanbul (H. Peirce and R. Tyler, *L'Art Byzantin*, vol. i, 1932, pls. 175-7). The rim of the latter piece resembles that of the Sutton Hoo plate even in certain ornamental details, while the former has, in addition to the rim ornament, a circular design in the centre in which an eight-pointed star plays a prominent part. In its general scheme this plate offers the closest comparison to ours. The best parallel for the composite design of stars and circles in the centre of the Sutton Hoo dish occurs, however, on a silver plate from Augst.¹ The gold filigree frame of a pendant in Berlin with a medallion of Honorius, which was found in Egypt, should also be quoted, because it shows the triangles between the points of an eight-pointed star filled, as in the Sutton Hoo example, with scrolls and spirals.²

Although amongst the parallels quoted a certain preponderance of finds from the east Mediterranean region will be noticed, they are from so many different localities that, were it not for the stamps, it would be difficult to assign our plate to any particular part of the Roman world. The style, although it may have originated in the East, must be described as international Late Roman. A Constantinopolitan origin is indicated by the stamps, but it should be noted that, according to some authorities, such control-stamps were used also in provincial towns of the Byzantine Empire.

In favour of a provincial origin it may be argued that the stylistic parallels of our plate are nearly all of a time about a hundred years before the reign of Anastasius; its style, indeed, was for its time rather old fashioned. The Traprain treasure is dated by its coins to about A.D. 400, which is also the date of the Concesti plate and the Honorius pendant, while the Lampsacus plate can hardly be much later, and the Augst plate is regarded as an even earlier work. On the other hand all the Byzantine plates which, from the evidence of their stamps, are contemporary with, or not much later than, our

¹ W. Schulz and R. Zahn, *Das Fürstengrab von Hassleben. Römisch-Germanische Forschungen*, vol. 7, 1933, pl. 34.

² *Ämtliche Berichte aus den Königl. Kunstsammlungen*, vol. 38, 1916-17, cols. 11 f.

dish (see above, p. 119, note 1), show a much grander and simpler conception both of figure and ornamental design. We may therefore suppose that the Sutton Hoo piece was at its time an isolated and debased example of a bygone style, an opinion which is borne out by the involved and untidy character of the central composition, and by the omission of the beaded border round the rim that gives the plates otherwise so similar from Traprain and Concesti a trimmer and more finished appearance. It is, however, quite possible that even in the capital itself there were workshops which were not always in the height of the fashion, and a Constantinopolitan origin of the plate is therefore by no means excluded. In any case it cannot have been made very far from there, and the distance between the place of its origin and that of its burial remains great enough to arouse speculations as to the reasons and the course of its long travels. No vessel with Byzantine stamps has ever been found as far west as this.

Buried underneath the Anastasius dish was found the second largest piece of silverwork (Pl. XLVI). This is a bowl, 15 inches in diameter, with a plain horizontal rim, fluted sides, and the bottom decorated with a medallion containing a female profile head in low relief surrounded by a stylized leaf pattern, which is a fairly faithful rendering of the Lesbian *kymation* of classical times. Except for some breaks on and near the rim this bowl is also in very good condition.

The Mediterranean affinities of this piece are at once apparent, but it is clearly not of the same school or style as the Anastasius dish; and its date and provenance are not easily determined. On the one hand, so hard, dry and lifeless a rendering of a Greek face would not occur before the first decisive intrusion of abstract and barbaric art into the classical world in the fourth century, an event which is documented in the history of silver work by such objects as the famous dish from Kerch (Matzulewitsch, loc. cit., pl. 23). On the other hand, the artist is at great pains to reproduce faithfully a classical figure-head with its characteristic profile, its coiffure, and its abrupt break at the neck. This scrupulous classicism is even more obvious in the ornament; Lesbian *kymatia* with little flowers inserted into the trefoil-shaped intervals between the leaves are a feature of

Roman architectural decoration of the first century A.D., but during the following periods this motive undergoes such fundamental changes that by the fourth century its original character as a foliate frieze is completely lost. Our plate, therefore, can only be the work of an artist working in a retrospective, classicizing manner. One such school is known to have existed for a brief time in Rome at the end of the fourth century, sponsored and patronized by the last surviving pagan aristocrats. It produced works like the famous ivory diptych of the Symmachi and Nicomachi with the figures of two priestesses, one of whom has a head not unlike that on our bowl in its general features.¹ Then again there was a strong classicizing movement in Byzantium during the sixth and seventh centuries, when those silver reliefs with classical themes were made for which the term 'Byzantinische Antike' has been coined. Since these latter works belong to the period of the Sutton Hoo burial they seem to form the obvious historical background to the style of our plate. On the other hand, their classicism is of a fresher and more natural kind, whereas the earlier Roman 'renaissance' has the severe academic flavour which is so noticeable a feature of the Sutton Hoo relief. It must, however, be admitted that its hard, stiff and arid style cannot really be matched in either of these groups. Perhaps it is more likely, on the whole, to belong to the sixth or early seventh century. One Byzantine vessel of that period has a Lesbian *kymation* not unlike ours (Matzulewitsch, loc. cit., pl. 28). The crudeness of the Sutton Hoo piece could, perhaps, be accounted for by assuming that it was made in some outlying part of the Byzantine Empire. In this case there are no stamps to tie it down to the capital or its neighbourhood, and we know that the classical figure-types of Byzantine metal work were carried far into the barbaric regions of South Russia and the Balkans. How crude and stiff they became in the hands of local craftsmen may be seen, for instance, from the figures personifying cities on one of the gold chalices of the Albanian treasure.²

The third important item among the silver objects from Sutton Hoo is a set of nine vessels, of which, however, only seven are in a

¹ Victoria and Albert Museum, *Catalogue of Carvings in Ivory*, Part I, 1927, frontispiece.

² J. Strzygowski, *Altai-Iran und Völkerwanderung*, 1917, pp. 4 ff.



XLVI. SILVER BOWL WITH CLASSICAL HEAD IN MEDALLION



a

b



c

d

XLVII. SILVER BOWLS WITH GEOMETRIC DECORATION

presentable condition (Pl. XLVII). The eighth has only survived in fragments, while the ninth has been entirely reduced to silver chloride. These are shallow, circular bowls, all of the same size (about 9 inches in diameter), and identical in their ornamental scheme, which consists of rows of a chased star-pattern, forming an equal-armed cross inside the bowl with a circular motive in its centre. The circular motive varies in every second bowl, so that the whole set is subdivided into groups of two. One pair has a six-pointed star, another a gadrooned rosette, while a third pair has a large rosette resembling a wheel, surrounded by what is perhaps a debased egg-and-dart motive. The seventh plate has the same rosette but without a frame.

This type of rimless bowl with a decoration in the shape of an equal-armed cross is known from two examples in the treasure from Lampsacus in the British Museum.¹ One of these has the usual Byzantine stamps. While a connexion with Byzantium is thus again indicated in this case, the star pattern which figures so prominently on our bowls leads us far away from the Byzantine sphere; for it occurs in an almost identical shape on several of the gold vessels from Nagy-Szent-Miklos.² It is true that this motive is ultimately derived from the quatrefoil pattern which occurs so frequently on late antique silver-work, as for example, in the treasures from Traprain and the Esquiline; on one of the fragments from Traprain we even witness the first tentative emergence of the small four-petalled flower between the quatrefoils, which is the distinctive feature of this motive at Sutton Hoo and Nagy-Szent-Miklos (Curle, loc. cit., p. 83, fig. 63). But only in these two treasures is the pattern found in its fully developed stage. One pair of plates at Sutton Hoo shows it in a more geometrical shape still comparatively close to the late Roman quatrefoil pattern, and it is significant that this pair has as its central ornament a six-pointed star, which is also a stock pattern of late Roman art. But on all the other bowls the ornament has the pronounced floral character of the Nagy-Szent-Miklos friezes, and with it go, as central ornaments, rosettes of definitely oriental descent.

¹ *Catalogue of Early Christian Antiquities*, 1901, nos. 378, 379.

² Hampel, *Altertümer des Frühen Mittelalters in Ungarn*, vol. 3, 1905, pls. 288 ff.

Particularly important is the wheel rosette, which has its prototypes in the Oxus Treasure and on Palestinian sarcophagi, while close parallels in Early Christian times are found on Coptic book covers usually assigned to the sixth to eighth centuries. The 'egg-and-dart' motive which surrounds the central rosette on two of the plates can be matched in the Albanian treasure (Strzygowski, loc. cit., p. 21).

These bowls, therefore, although based on Byzantine prototypes, have parallels both in oriental art and in barbaric metalwork of the Migration period. They seem to come either from the oriental hinterland of Byzantium, to which the goldsmiths of Nagy-Szent-Miklos are also largely indebted, or from somewhere in the Danube region, where the Hungarian vessels were probably made. Their date must be the end of the sixth century. Many authorities, it is true, regard the Nagy-Szent-Miklos finds as being of the advanced seventh or even of the eighth century, but the jug with the closest affinities to the Sutton Hoo bowls has been compared to Sassanian work of the time of Khusrau II (A.D. 590-629),¹ and this is also the period of the bowls of our type in the Lampsacus treasure.

With these bowls two spoons (Pl. XLVIII) were found, both of identical shape. They are 10 inches long, and have a plain, pear-shaped bowl, attached by means of a solid disk to a handle which is square at the end nearest to the bowl, but changes to a round shape, terminating in a baluster mould. These spoons are also an import from the Mediterranean, for their type is known from several examples in the Lampsacus treasure (*Catalogue of Early Christian Antiquities*, nos. 387-91) as well as from other finds. The square part of the handles of both our spoons is inscribed in niello with the names +ΠΑΥΛΟΣ and +ΕΛΑΥΛΟΣ respectively. Name-inscriptions are frequent on Late Roman and Early Byzantine spoons, and while in some cases they are clearly those of owners, there are others which may refer either to a private person or a Saint, and it is doubtful whether such spoons were liturgical or merely used for domestic purposes. There is a set of spoons, again in the Lampsacus treasure, with inscriptions very similar in appearance to ours (ibid.,

¹ Hampel, loc. cit., pls. 290-4; cf. *Archaeologiai Értesítő*, 1937, p. 226.



XLVIII. BYZANTINE SILVER SPOONS



a



b



XLIX. *a*, SILVER-GILT CUP WITH HANDLE. *b*, SILVER HANDLE FROM A LEATHER BAG

nos. 380-7), and it can hardly be a coincidence that they also bear names of apostles. Such names also appear on several other spoons of the Early Christian period. On the other hand the name Saul would not be inscribed on a liturgical object. In this connexion should be quoted a set of spoons from Syria with inscriptions which seem to suggest that they are either votive gifts to apostles and evangelists or have been brought by pilgrims from places associated with their worship (*Syria*, vol. xi, pp. 209 ff.).

The date of the spoons is fixed by their parallels in the Lampsacus treasure. Several of the spoons in that treasure are inscribed with a monogram of the 'double-bar type' (nos. 387-91) while others (nos. 380-6) have the more developed cruciform monogram which began to replace the earlier type in the time of Justinian, and was universal by the end of the sixth century. It is to this transition-period from the one to the other that the Lampsacus spoons must belong.

A number of small silver objects in the Sutton Hoo treasure remain to be mentioned: A plain circular bowl, $3\frac{1}{4}$ inches in diameter, with a ring-foot now loose; a cup or ladle (Pl. XLIX, *a*), 2 inches high, with a delicate beaded border round its rim and bottom, and an ornamental frieze consisting of a row of gilt triangles; a handle with a hinged ring terminal, which, although now loose, originally formed part of this ladle; and, finally, a pair of drop-handles, 6 inches long, which belonged to a large leather bag (Pl. XLIX, *b*); these may be compared with a pair of handles in the Esquiline treasure (*Catalogue of Early Christian Antiquities*, no. 345).

There can be no doubt that the silver objects from Sutton Hoo are inferior as works of art to the gold ornaments. Whereas the latter represent a fresh and spontaneous achievement of the dawning civilization of the North, the silver belongs to the late and decadent art of the Mediterranean countries, even though in some cases it may also be said to possess certain barbaric elements. Moreover, while the goldsmiths' work is the creation of a single group of artists of outstanding skill, the silver is a haphazard accumulation of objects of different date and origin which chance alone can have brought together in that Anglian treasury. But within their own class they

are all important archaeological documents. While the large dish and the spoons throw new light on the early Byzantine metal industry, the smaller bowls appear to represent the art of certain semi-barbaric border regions of the Byzantine world which yet remain to be more closely defined.

ERNST KITZINGER

IV. *The Coins*

Amongst the treasure which was buried in the funeral ship at Sutton Hoo was a purse containing forty coins and two small ingots of gold. The coins may well claim to be the most inartistic objects from the whole burial, but they are nevertheless of great importance, for it is on their evidence primarily that the dating of the burial must rest.

The coins are all of gold and of the denomination known as the *tremissis* or third of a *solidus*. They were all struck at Merovingian mints within or on the borders of France. This denomination was a standard coin of the Byzantine empire. The Franks adopted it in preference to the *solidus* and continued to copy it with increasing divergence from the Byzantine model. The coins are roughly the size of a threepenny bit but thicker; nearly all have on one side a human head descended from an imperial portrait and on the other a cross.

Some Merovingian coins were struck by kings and bishops and bear their names; but at this time the right of coinage was possessed also by every town and village and we have coins bearing the names of over a thousand mints, many of which can no longer be identified. Some towns placed their own names in full on the coins, but others contented themselves with copying closely Byzantine coins even to the name of the emperor, adding only the initial letters of their own name.

The exact date of these coins can rarely be determined. Unless the king's name is present we have nothing but the style to guide us. Though a general process of degradation can be traced throughout the two centuries in which these coins were struck, it is too nebulous to provide a secure criterion. Occasionally we know something of

the history or the sequence of the moneyers whose names also appear on the coins, but far more often we do not.

Amongst the Sutton Hoo coins there is none of which we can definitely say that it was struck by a particular king. One coin bears what seems to be a version of the name of the Merovingian king Theodebert the Victorious (A.D. 534-48). It is, however, clear that this coin is a later copy of one of his, and may not have been struck till many years after his death.

Similarly there are three coins which bear unmistakable traces of the name of the Byzantine emperor Maurice Tiberius (A.D. 582-602). They also bear initials to show that they were struck in mints in the South of France, of which Arles and Viviers are two. There is, however, no doubt that they were not struck by authority of the emperor; they were imitations made because his coins were generally acceptable. Although they cannot have been made before his reign, we can have no assurance that they were made during it or indeed for many years after.

The remaining coins, forming the bulk of the purseful, bear only the name of the town which issued them and of the moneyer who struck them. Most of the mints are situated in north-east France and Belgium, that is, in the eastern parts of Neustria. Typical mints are Paris, Sens, Anvers, Dinant, Andernach, and Le Huy, but many less known towns in the same area are represented. A few coins come from farther afield. One coin was from Sion on the Swiss borders, another struck at the monastery of St. Étienne near Bordeaux, another not very far away at Usson; there were two very degenerate imitations of coins of Banassac. A few more had sunk so far below the average standard as to have no intelligible lettering whatever, and three had been left blank.

None of these coins can be precisely dated. Not one of the moneyers is known from historical sources. We can, however, compare the coins in style with those which bear the names of kings and are therefore datable. Though it is hard to say how much importance can be attached to the resemblance, there can be no doubt that the Merovingian king whose coins come closest to the bulk of those in this find is Clovis II (A.D. 638-657). This gives us a rough idea

of the date of the hoard. For what it is worth this evidence is supplemented by the fact that a hoard of this class of coin, buried at Bordeaux not long after A.D. 670, contained coins identical with two found in the Sutton Hoo purse.

We may therefore say that, from the evidence of the coins, the Sutton Hoo burial cannot have taken place before about A.D. 600, is not likely to have taken place earlier than A.D. 640-50, and might even have taken place nearer A.D. 670.

Great publicity has been given to a theory that the hero who was buried at Sutton Hoo was Redwald, King of the East Angles, who died about A.D. 630. While the coins do not definitely exclude this view, they certainly seem to suggest a somewhat later date. It is, however, not possible as yet, and may never be, to fix the date with any precision. Further evidence may exist in French collections, but, if so, it is not available in war time.

It is worth pointing out that no coin in this find can be considered of English origin. English tremissis (or thrymsas) existed at, or shortly after this time, but none of the Sutton Hoo coins bears any resemblance to the known types.

DEREK ALLEN

V. Other Finds

The great ceremonial whetstone (Pl. L) is not intrinsically the most valuable find in the Sutton Hoo series, but archaeologically it is the most amazing. It was originally about 2 ft. long, and it is square in section, tapering slightly from the centre outwards. At the extremities it is adorned on each face with barbaric bearded masks, carved in high relief and each in a pear-shaped frame, and the stone ends in lobed bosses, coloured bright red, that are encased in a bronze fitting, with an empty, and apparently functionless, cup-shaped terminal. At one end most of this bronze fitting is broken away, but at the other end it is complete, and it can be seen that no further ornament had been fixed into the cup. Nothing like this monstrous stone exists anywhere else. It is a unique, savage thing; and inexplicable, except perhaps as a symbol, proper to the King himself, of the divinity and the mystery which surrounded the smith and his tools in the northern world.



L. CEREMONIAL WHETSTONE WITH BRONZE-MOUNTED
TERMINALS

LI. ENAMELLED BRONZE ORNAMENTS OF A BOWL



Of almost equal importance archaeologically is the splendid bronze hanging-bowl found within the Coptic-type bowl with the drop-handles. Two escutcheons, two of the square plates mounted between them, the 'print' from the bottom of the bowl, and one of the small bronze ornaments that were fixed under the escutcheons, are illustrated here (Pl. LI). The decoration of the borders of the five large pieces is a delicate scroll-pattern in the Celtic style done in reserved metal against a background of red enamel, and their centres are of enamel copiously enriched with brilliant assemblies of mosaic glass inlay. The mount from the centre of the interior floor of the bowl is also shown (Pl. LII, *a*), an unparalleled oddity in the form of a substantial bronze fish, perched on a rod rising from a circular base that is enamelled in the same style as the borders of the square exterior mounts. It is hard to believe that this fish, so prominently displayed, is not the Christian symbol; but that does not necessarily mean that the bowl is evidence of the faith of its last owner, for, like others of its kind, it is a work in the British rather than in the Anglo-Saxon tradition, and in the Sutton Hoo context it may be only a collector's piece. Nevertheless, it is a most remarkable coincidence that the only example of the lavish use of mosaic glass inlay in Teutonic cloisonné should come from a grave that also contains such a heavily loaded display of mosaic glass inlay on what is apparently a British bronze vessel; and students of the hanging-bowls will now have to consider the possibility that in East Anglia native enamellers did contribute to the development of what is essentially a Teutonic craft. If this really be Redwald's grave, the fact that at the end of his days he was both a Pagan and a Christian at one and the same time might help us to explain this curious fusion of two otherwise distinct crafts; but whether in this case the fish-bowl itself was made for Redwald after his conversion is a question that we must leave unanswered. We do know that one of the other two hanging-bowls in the grave was already a damaged antique when it was buried, for it had had to be strengthened by means of a thong tied round its neck.

The 'Coptic' bowl calls for no comment other than the remark that it is a late, unpretentious thing, lacking the handsome openwork

foot of those in the Kentish series, and it is probably nothing more than a distant imitation of the original bowls that really came from Egypt. The drinking-horns will no doubt prove to be much more interesting. It is possible that there were nine of them, matching the number of the small silver dishes. They are, unhappily, crushed almost beyond recognition, and their silver mounts are so seriously corroded that it is doubtful if they can be satisfactorily preserved. Their ornament will require the most exacting study, and we may

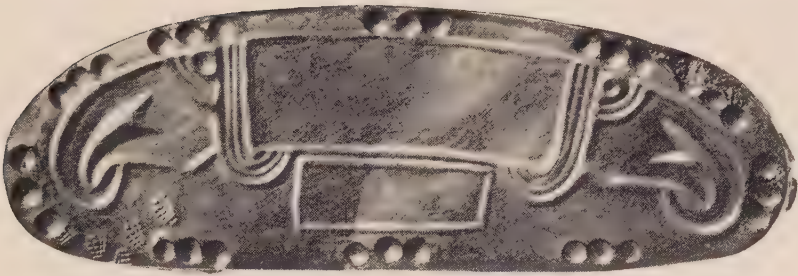


FIG. 2. Silver mounts from drinking-horns ($\frac{1}{6}$).

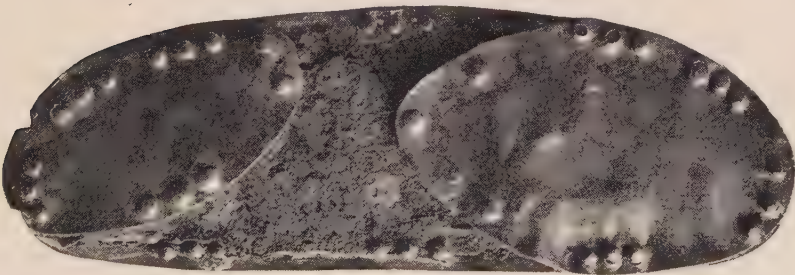
later be able to distinguish work of different styles and periods; but at the moment it can only be said that much of it is incontestably a very late and muddled animal-ornament (Fig. 2). The rest of the finds cannot as yet be usefully described; but there are one or two scraps of information that archaeologists may be glad to have. It is worth recording, for instance, that the pottery bottle is wheel-made, and obviously connected with the Frankish or Kentish series, though it is certainly not one of the early globular Kentish types. The helmet, which may be one of the most exciting finds, is sadly crushed and rotted; but it was a handsome thing with a vizor in the form of a great moustached mask. Of the shield-boss we can say no more than that it is a huge and richly ornamented late piece with five enormous domed rivet-heads on the flange; as will be observed



a



b



c

LII. *a*, BRONZE FISH FROM INSIDE OF BOWL
b, c, SILVER-GILT ORNAMENT, FRONT AND BACK

presently, it resembles those found in the contemporary Swedish ship-burials.

VI. *Sutton Hoo and Saxon Archaeology*

The Sutton Hoo discovery is a profoundly important contribution to our knowledge of Anglo-Saxon archaeology. For the first time we have a carefully excavated royal grave that is not only crowded with funeral furniture of all kinds, but also datable by means of coin-evidence; and, in consequence, it is not too much to say that, in the light of the Sutton Hoo finds, some of the principal problems of the Pagan Period in England are now seen to be simplified, if not indeed resolved. Such burials as that in the Taplow Barrow can now be re-examined and their chronology clarified by reference to this incontestably later grave in Suffolk, and, as is to be expected, this new array of unusual and elaborate Anglo-Saxon jewels from Sutton Hoo will indubitably help us to throw our much-debated Kentish series into proper focus. On the other hand, it is these jewels that will most readily introduce us here to some of the crucial and difficult problems that are newly arisen as a result of the discovery, and we may offer a few tentative observations concerning them in order to reveal the sense of strangeness and unfamiliarity that even the most experienced archaeologist must feel in their presence.

Gold cloisonné jewellery encrusted with garnets and blue glass (in rare instances lapis lazuli) is abundant in the East Kentish archaeology of the Jutes, and, whatever be the date of its first introduction into this island, it is known that in origin it is connected with the traditional jewel-craft of the Teutonic goldsmiths abroad, as first represented by the jewels of the Goths, and later, to come nearer to our own shores, by the brilliant school of the Merovingian Franks in the days of Childeric (d. 481). Outside Kent such jewellery was hitherto rather a rarity in England, and when found at all it was said either to be directly derived from the Kentish schools, or to be a feeble copy of Kentish work. Unhesitatingly we ascribed it, wherever it was found, to the Jutes or to Jutish influence. The question, therefore, that first of all arises when we are confronted by this brilliant and original series of Sutton Hoo jewels is, have we here,

whether by export of jewels or the transfer of jewellers, an unsuspected flowering of the Kentish school in the East Anglian kingdom, or are we to believe that the apparently unassailable supremacy of the Kentish goldsmiths was challenged at the close of their long reign by the rival goldsmiths of an independent Suffolk school?

A first impression favours a Suffolk and not a Kentish origin; for the Sutton Hoo jewels are not really very like the Kentish work to which we are accustomed. The use of mosaic glass in combination with garnets is unknown in Kent, where, for colour-pointing, plain blue glass supplanted the early and costly lapis lazuli; the striking champlevé technique, so conspicuous at Sutton Hoo, is unheard of in Kent; and the Sutton Hoo school made only a negligible use of the favourite Kentish system of displaying the garnet pattern against an open background adorned with filigree; on the other hand, Sutton Hoo cloisonné employs plentifully and emphatically the mushroom-shaped cell (Fig. 3 c, g), and this is to be found only excessively rarely in Kent. It may be added that many of the animal-patterns used in the decoration of the Sutton Hoo jewellery, for example the crested and tusked boars at the ends of the great clasps, are designs that no Kentish jeweller had to our knowledge seen or copied.

Nevertheless all this may not be decisive. The differences would be explicable if we suppose that the Sutton Hoo jewellery, representing the final activity of the Kentish school, is thus later than the rest of the Kentish work known to us, and for that reason has in some respects an altered appearance. There is, indeed, a link between Sutton Hoo cloisonné and the later cloisonné of Kent; for a brooch in this Museum from Sarre in Thanet (*Guide to Anglo-Saxon Antiquities*, fig. 60), an obviously Kentish piece and one that is proved by associated coins to have been worn in the seventh century, has its cloisonné executed in a distinctive sloping step-pattern that is repeated at Sutton Hoo on two of the buckle-plates. Yet this is very far from proving the Kentish origin of the Sutton Hoo work, for the 'sloping' pattern occurs abroad too, and it may therefore, like the mushroom cell, be nothing more than evidence of the Continental background of the Suffolk school.

The mushroom cell, which probably originated on the Upper Rhine, is for our present problem a significant detail. At Sutton Hoo it is a favourite and constantly used type of cloison; in Kent it occurs only twice, both instances being at Faversham, and one of them a magnificent brooch (*Antiquity* VII, Pl. V, opp. p. 448) in the British Museum that had long puzzled us because of the highly unusual character of its cloisonné. One of the reasons why it is peculiar is because it reproduces linked loop designs in cloisonné,

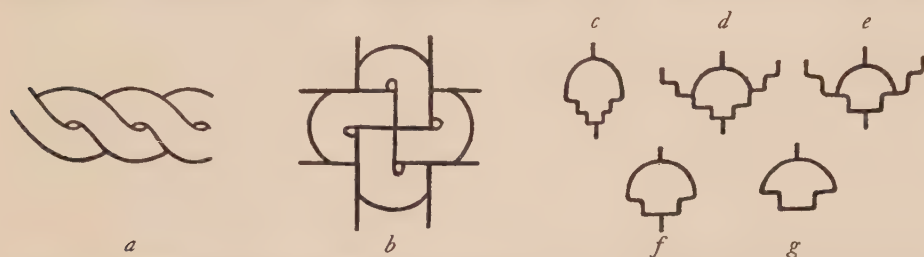


FIG. 3. Cloisonné interlace-patterns from Sutton Hoo, (*a*) and Faversham (*b*): types of mushroom cell from Forest Gate (*c*), Sutton Hoo (*d, f*), Woodbridge (*e*), and Wilton (*g*).

and it does so by means of the identical device that the Sutton Hoo master employs in his equally astonishing reproduction of the guilloche, namely, the cloison with the beaded elbow (Fig. 3 *a, b*). There are no other examples of this cloison at all, and no other examples of a cloisonné imitation of interlace; so it is as certain as anything in this world can be that the Faversham brooch and the Sutton Hoo jewellery were made in the same workshop. This brooch has a pattern that is demonstrably very late when measured against the same form of the pattern as seen on earlier Kentish brooches; but it is undeniably in general type one of the Kentish series. We learn, therefore, that the Sutton Hoo jeweller did make brooches in a fashion that was, in origin at any rate, predominantly Kentish, and, furthermore, that one of the brooches made by him has been found in Kent.

But still it does not follow that he worked there. Another brooch that he made, also of the Kentish type, was found at Woodbridge, i.e. in the immediate neighbourhood of Sutton Hoo, and is now in the Norwich Museum. Like the Faversham brooch which we have

just assigned to the Sutton Hoo work-shop, it bears the mushroom cloison. We find, therefore, that every jewel showing the mushroom cell in this country, with the exception of two Faversham examples, comes from eastern England; for to the Woodbridge-Sutton Hoo series we have to add the jewel from Forest Gate, Essex, in the Ashmolean Museum, and the pendant from Wilton, Norfolk, in the British Museum. There may, then, be reason to consider this particular cell as the hall-mark of an Anglian cloisonné style; in which case the Faversham brooch, long recognized as an inexplicable phenomenon in Kent, becomes an imported piece made by the Suffolk jewellers. As the Forest Gate jewel, which shows the earliest form of the mushroom cell in this country, has blue glass colour-pointing in the genuine Kentish style, we may perhaps infer that the Suffolk school did not immediately reach the stage in which, as at Sutton Hoo, it reveals such a conspicuous freedom from the traditional Kentish fashions.

Our first impression, accordingly, is that as the skill of the Kentish goldsmiths waned, East Anglia, becoming politically powerful, and inspired no doubt by the example of the now fading Kentish magnificence, develops its own school of workers in cloisonné. Here is something that is completely new in Anglo-Saxon archaeology. We must suppose that though brooch-fashions, as we have seen, came from Kent, the predominant influence affecting Suffolk cloisonné was doubtless Merovingian; for in addition to the Continental mushroom cell, it is clearly from a Frankish source that we must derive the 'Daniel in the Lions' Den' pattern of the Sutton Hoo purse-mounts (Pl. XLIII). Nevertheless, it is also necessary to emphasize as a contribution to the special and novel character of this archaeology, that besides the Merovingian and Kentish influences, the Sutton Hoo finds have marked northern affinities. One of the closest parallels to the Sutton Hoo jewellery style is the Reinstrup brooch in Denmark, on which is to be seen a highly stylized variant of the 'Daniel' pattern. This is almost certainly Suffolk work, and it is a useful pointer to the directions in which the East Anglian craftsmen may have established contacts. It will be found, for instance, that there is a certain 'Vendel' or 'Valsgärde' flavour about

the Sutton Hoo finds, these names representing the archaeology of the Swedish boat-graves of the same period. The great shield-boss at Sutton Hoo is of the type found in Graves 11 and 12 at Vendel and Grave 8 at Valsgärde, and we shall show, when the finds are available again, that Sutton Hoo provides examples of the long-snouted animal-masks that are also characteristic ornaments in the same Swedish cemeteries. The sword-hilt, also, is closely matched in the North. Still more significant is the evidence of the big gold buckle (Pl. XLII, *a*), for this, though it is vaguely Frankish in form and bears decoration that might pass as a variant of the South German 'Style II' in animal-pattern, really finds its closest analogies in Vendel Grave 12, so much so that its picture would not seem incongruous if it were inserted among those of the objects found in that famous Swedish ship-burial. Yet this buckle was certainly made in England; for the little animal between the mouths of the two beasts at the end of the plate is of an established Anglian type and closely resembles the beasts on a silver mount from Caenby, Lincolnshire (British Museum: *Guide to Anglo-Saxon Antiquities*, fig. 102).

The salient fact of the Sutton Hoo discovery is that taken as a whole it is the revelation of a new Pagan Saxon art and archaeology in this country. We may recognize certain period-tendencies in the general style and we may identify certain points of contact with other archaeologies; but the final result must be that Sutton Hoo is unfamiliar and startling. We seem to have here the crystallization of various influences that had not previously been so combined. It is much more than the pale reflection of the Jutish culture in Kent; it is the independent Golden Age of East Anglia, an archaeological glory illuminating and confirming the historical fact of a dawning political ascendancy.

At this point we may also observe that the discovery in this context of Byzantine and provincial Byzantine silver is of importance, as it throws a vivid new light on the range of possessions of a wealthy English king, and gives us significant information on the nature of the foreign minor arts that could be seen in England. It is hardly worth while speculating how such silver came to be in this tomb, for

the possibilities are numerous, and mere theft from some wealthier centre cannot be excluded. On the Redwald hypothesis, we might surmise that these are christening gifts from Kent, perhaps from Queen Bertha, great-granddaughter of Clovis, who had himself received from the Emperor Anastasius the insignia of a proconsul, or from Aethelberht, who had already received from the Pope before Redwald's visit to Canterbury *dona in diversis speciebus perplura*.

These brief comments do not exhaust the interest of Sutton Hoo. We have spoken only of the background from which it may have emerged; but it will also be necessary to examine these new finds from the view-point of the age that followed. If we look at the big jewelled clasps (Pl. XLII, *b*) we observe that their main ornament is a rectangular panel of geometric decoration surrounded by a border of interlacing animals, and this might well be claimed as a possible origin of what was later the Celtic and Hiberno-Saxon system of illuminating the pages of a Christian manuscript. Here, then, is a challenge from Suffolk that affects profoundly the main story of our early art in the British Isles. It may be that this decorative scheme in such a context is merely evidence of a general period tendency towards the 'carpet' types of pattern. But at Sutton Hoo we stand upon, if indeed we have not crossed, the threshold of Christian England, and it will not be wise henceforth to debate the origins of our Christian art without paying respectful attention to this new evidence from Suffolk. Such considerations will increase our already high estimate of the importance of the new finds for the student of our British antiquities, and there are few who will dispute that the Sutton Hoo ship-burial may well prove to be the most significant, as it is certainly the most splendid, archaeological discovery ever made in the British Isles.

T. D. KENDRICK

RECENT PUBLICATIONS

THE new edition of the *Guide to the Exhibition in the King's Library illustrating the history of Printing and Book-binding* ordered by the Trustees is now available (price 1s. 6d.). The selection of the books, maps, music and bindings which constitute the exhibition having been revised and enlarged, the text of the *Guide* has been revised and amplified accordingly and more illustrations have been provided. Although circumstances have caused the appearance of the *Guide* to coincide with the temporary disappearance of the exhibition, it is believed that the *Guide* will in the meantime serve a useful purpose as a handbook for the use of students of the history of typography and book-binding.

The *Second Supplementary Catalogue of Bengali Books in the Library of the British Museum acquired during the years 1911-1934*, compiled by the late J. F. Blumhardt and J. V. S. Wilkinson, has been issued, and is now available at a price of £2. 12s. 6d.

Although modern Bengali is not much more than 100 years old, the literary language had flourished for at least 400 years before. The taste for literature is widely diffused among the huge population—some 60 millions in all—who speak Bengali; and the literary output has grown since the emancipation—largely due to Rabindranath Tagore—of the written language from Sanskrit pedantry.

Two earlier Bengali catalogues of the Museum collections have appeared, in 1886 and 1910. Both of these were by the late Mr J. F. Blumhardt, who also wrote many of the titles for the present one. This has been prepared for the most part on the same lines as its predecessors, but the reformed system of cross-references, which was adopted in Dr Barnett's latest Sanskrit Catalogue, and which is better suited for Oriental catalogues than that used for European languages, has resulted in a saving of space amounting to about thirty per cent. The use of hyphens is another innovation.

The present work extends to 678 columns as compared with 470 in its predecessor.

It has been printed by Messrs William Clowes & Sons.

The first volume of the new *Catalogue of Demotic Papyri*, entitled *A Theban Archive of the Reign of Ptolemy I Soter*, is by Professor S. R. K. Glanville. It contains thirteen collotype plates, reproducing thirteen documents in the demotic script, twelve of which are transliterated and translated with a full commentary in the text of the Catalogue. In two appendices a survey is given of documents in the Museum or other collections which are closely related to the archive dealt with, and there is a register of Proper Names and an index of the Egyptian words discussed. The archive concerns the dealings with a block of property belonging to one family at Thebes during the years 297–274 B.C., and the introduction deals with some problems of dating in the reign of Ptolemy I, with the contents of the papyri, the extent of the archive, and the topography of the property; related documents at Strasbourg and Brussels are transliterated and translated. Several plans illustrate the nature of the property and its history. The peculiar importance of this archive lies in the light thrown upon the ordinary dealings of an Egyptian family through the early years of the Macedonian administration, linking up an early with a later group of documents. In a prefatory note the author expresses his indebtedness to Sir Herbert Thompson. The volume can be purchased in paper covers, £1. 13s., or in buckram, £1. 15s.

PRINCIPAL ACQUISITIONS

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THE BRITISH MUSEUM QUARTERLY

VOLUME XIII: 1938-9

THE
BRITISH MUSEUM
QUARTERLY

VOLUME XIII: 1938-9

LONDON
PUBLISHED BY THE TRUSTEES
1939

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

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